

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

SEE ATTACHED RESUME

MAY 88

Peter Andres

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME:

PRESENT POSITION

DATE AND PLACE OF BIRTH:

CATEGORY/PRIMARY MEDIA:

ART TRAINING (Schools, Scholarships, etc.):

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

SEE 2 HIGHLIGHTED SECTIONS OF ATTACHED
STATEMENT

PETER ANDRES - 4/21/55 BUFFALO, NY
GLASS: BLOWER/ARTIST/SCULPTOR
EDUCATIONAL PREPARATION:

MFA: 1984 Rochester Institute of Technology, Rochester, New York
Glass Major - Ceramics Minor

BFA: 1981 Cum Laude - Kent State University, Kent, Ohio
Crafts Major - Glass Concentration

PROFESSIONAL EXPERIENCE:

- Visiting Assistant Professor of Glass
Rochester Institute of Technology, Rochester, New York 1987.
First year through graduate level instruction in hot and cold
glass, equipment design, construction and repair.
- Teaching Assistant to Ben Moore, Lino Tagliapietra and Dorit Brand.
Pilchuck Glass School, Stanwood, Washington 1987.
- Instructor of Glass
Rochester Institute of Technology, Rochester, New York Summers
1985-87. First year through graduate level instruction in hot and
cold working techniques.
- Graduate Assistant to Michael Taylor
Rochester Institute of Technology, Rochester, New York 1982-83,
1983-84. Position includes maintenance of fully equipped hot and
cold facilities, demonstrations, student consultations, full
supervisory responsibility 3-days per week and evenings.
- Studio Operator
Sterling, New York 1983-87 and Waxahachie, Texas 1985-87.
The operation of two studios, with a partner. Includes: Design
and construction of hot glass equipment, public demonstration two
days per week.
- Organizer/member - Kent Summer Glass Co-op
Summers 1975-79. Shared responsibility for operation and
maintenance of Kent State Glass Facilities, Kent, Ohio.

SELECTED MUSEUM EXHIBITIONS:

- 1987: The May Show, Cleveland Museum of Art, Cleveland, Ohio.
- 1986: The May Show, Cleveland Museum of Art, Cleveland, Ohio.
- 1985: Invitational Sculpture Exhibition, Erie Art Museum, Erie,
Pennsylvania.

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SELECTED MUSEUM EXHIBITIONS: (continued)

1984: Americans in Glass, Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin
Kunst Museum, Düsseldorf, Germany
Kestnur Museum, Hanover, Germany
Kunstindustriemuseet, Copenhagen, Denmark
Gemeentemuseum, Arnheim, Netherlands
City Art Gallery, Manchester, England
Kjarvalsstadir Museum, Reykjavic, Iceland
Museum für Kunsthandschwerk, Frankfurt, Germany
Musée des Arts Décoratifs, Paris, France

1983: The May Show, Cleveland Museum of Art, Cleveland, Ohio
All Ohio, Canton Art Institute, Canton, Ohio
Crafts Exhibition, Memorial Art Gallery, Rochester, New York

1981: The May Show, Cleveland Museum of Art, Cleveland, Ohio

1980: All Ohio, Canton Art Institute, Canton, Ohio
The May Show, Cleveland Museum of Art, Cleveland, Ohio

1977-79: The May Show, Cleveland Museum of Art, Cleveland, Ohio

RECENT GALLERY EXHIBITIONS:

1987: Feature Focus - East Coast Glass, Signature Gallery, Boston, Massachusetts
Glass Invitational, Robert L. Kidd Associates Inc., Birmingham, Michigan
Sculptural Glass Invitational, Stein Gallery, Portland, Maine
One Man Show, Stein Gallery, Portland, Maine
Two Man Show, Oswego Civic Art Center, Oswego, New York
Crafts Invitational, Empire State Crafts Alliance Benefit, Steuben Gallery, New York, New York
RIT-SAC Group, Dawson Gallery, Rochester, New York
Glass Feature, Memorial Art Gallery, Gallery Store, Rochester, New York

1986: Capitol Glass Invitational, The Glass Gallery, Bethesda, Maryland
Glass Invitational, Robert L. Kidd Associates Inc., Birmingham, Michigan
Two Man Show, One Of A Kind Gallery, Cherry Hill, New Jersey

COLLECTIONS:

The Cleveland Museum of Art, Cleveland, Ohio
Wheaton Museum of Glass, Millville, New Jersey
Rochester Institute of Technology, Rochester, New York

PUBLICATIONS:

Art in America - March 1985, Americans in Glass Review.
New Work Magazine - Fall 1985, Review of Sculptural Glass Exhibition by William Wormus.
NEW WORK MAGAZINE - SPRING 1988, REVIEW OF ONE MAN EXHIBITION

THERE ARE MANY SEDUCTIVE ASPECTS OF GLASS. IT TEND TO SEPARATE THESE QUALITIES INTO DIFFERENT LINES OF WORK. SATURATED COLORED GLASS IS USED IN TWO GROUPS OF MY BLOWN PIECES AND IN LOW RELIEF WALL COMPOSITIONS WHILE TRANSPARENCY AND OPACITY ARE HIGHLIGHTS OF THE ONE COLORED SANDBLASTED VESSELS. REFRACTION, TRANSPARENCY AND REFLECTION ARE ISSUES IN THE LARGER MULTIMEDIA SCULPTURAL WORKS.

ABSTRACT COMPOSITION IS THE HEART OF MY WORK. THE BLOWN FORMS I USE ARE GENERALLY SIMPLE, OFTEN CLASSICAL SHAPES. THEY ARE INTENDED TO BE THE "CANVAS" ON WHICH ACTION OCCURS. ONE, TWO OR THREE COLOR LAYERS ARE USED AT THE CORE OF THE VESSELS. THE INTERIOR COLORS ARE CASED WITH CLEAR GLASS ISOLATING APPLIED SHARDS OF BLOWN RONDELLES FROM THE COLOR WALL. THIS SURFACE IS THEN DRAWN UPON WITH COLORED GLASS THREADS AND A PROPANE TORCH PRODUCING A FLUID COMPOSITION WHICH IS THEN CASED ONCE MORE. THE END RESULT IS A FEELING OF CONTAINED ENVIRONMENT.

FOR MY WALL PANELS I MAKE CYLINDERS USING THE BLOWING TECHNIQUES DISCUSSED ABOVE. THE CYLINDERS ARE THEN CUT AND FLATTENED INTO SHEET FORM BY SLUMPING. SHAPES ARE CUT, COLDWORKED AND SOMETIMES FUSED BEFORE BEING GLUED INTO THEIR FINAL FORMAT. THEY ARE NON-RECTILINEAR WITH THE ENVIRONMENT FUNCTIONING AS THE FRAME.

IN MY WORK I TRY TO EMPLOY THE QUALITIES INHERANT IN GLASS. IT IS IMPORTANT TO REMEMBER THAT THESE QUALITIES AND TECHNICAL FINISH ARE ASPECTS OF, BUT NOT THE WORK ITSELF. THE PIECES ARE EXPRESSIONS OF MY LIFE WRITTEN IN AN ABSTRACT VISUAL LANGUAGE.

Peter Andrew